

Act 5.

Sc. 1

Graveyard scene.

- 1) Arrive of gravediggers.  
Hamlet - philosopher  
Horatio - scholar.
- 2) Procession of Ophelia.

Sc. 2.

- 1) Hamlet feels - wronged father.
- 2) "Obtained will" - H. acts.

Tragedy - not death of Hamlet  
but - crushing defeat.

Hamlet - drama of revenge.

- ghost scenes
- love - story of H. + O.
- Play within a play.
- murder of Polonius.
- closet scene - queen + Hamlet
- escape + return of H.
- mad scene + graveyard scene.
- dual + tragedy.



Act 1 - groundwork.

A. decides on madness  
1) loss of faith in women.

Act 2 - revenge.

B. + D. - king suspects H.

Playss.

Act 3 - climax.

King betrays himself.

- H. kills Polonius.

- Queen realizes her guilt.

Act 4 - Ophelia's madness.

Coming of Fortinbras.

Hamlet's banishment + return.

Act 5 - denouement.

Brainwashed scene

Trachery of King + Fortinbras.

Fortinbras' death - strong end?

Summary - Hamlet's delay.

Queen guilty sensuality.

Fortinbras + King trachery.



## Act 1.

### Sc. 1.

- 1) gain interest of audience
- 2) create an atmosphere (ghost.)
- 3) give necessary information
- 4) to introduce important characters

### Sc. 2.

- 1) entrance of king + queen spectacular.
- 2) " " Hamlet. (gloom)

### Sc. 3.

- 1) change of character. (relief)

- 2) Ophelia - sweet

innocent

lacks character.

pathetic

Polonius - verbose, unintelligent  
shallow

wordy & selfish.

Larles - distrustful.

love of Ophelia

### Sc. 4.

- 1) reference to revels of court.
- 2) Hamlet shows action under stress.



Sc. 5.

- 1) motive of plot.
- 2) direct action calls Hamlet.
- 3) idea (H) of insanity.
- 4) ponder, introspects.

Act. 2.

Sc. 1.

Some weeks pass.

Laertes - guy left in Paris.

Polonius sends Reynaldo to spy on L.

Shows up Laertes + Polonius

- 1) Hamlet repulsed by Ophelia.
- 2) Disappointment of love of H.

Sc. 2.

- 1) Hamlet still inactive  
R. + S. spy.
- 2) H. says he is not mad.
- 3) Play. (The Murder of Gonzago.)



## Act 3.

### Sc. 1.

- 1) Hamlet abuse of Ophelia.  
- disowns P. + King coming off King.
- 2) King has designs on Ophelia  
- "O. 'milling deery duck!"  
P. lets O. be deery.
- 3) Mother + O. have failed H.

## Central act.

### Sc. 2.

- 1) King betrays guilt.

### Sc. 3.

- 1) King aroused & feels repentant.  
H. doesn't kill him at his prayer

### Sc. 4.

- 1) Queen kills H. mad.  
- pleads with him.
- 2) Hamlet kills Polonius.

## Act. 4.

### Sc. 1.

- 1) King enters with R. + B.

### Sc. 2.

- 1) Convinced R. + B. he is mad.



#### Act. 4.

- 1) Queen shields H. from P. death.  
to King.
- 2) King says H. to die in English.

#### Sc. 3.

#### Sc. 4.

Hamlet - speculative

Fortinbras - active.

- 1) Self-analysis of Hamlet.
- 2) Decides revenge on R. & B.

#### Sc. 5.

- 1) Banishment of H.
- 2) Insanity of Ophelia.
- 3) Return of Laertes.
- 4) Discontent of commoners.  
"Mad Scene of Ophelia".

#### Sc. 6.

Hamlet - man of action (no-light.)

#### Sc. 7.

King to Laertes - reason for not punishing H.

- 1) affection of queen for H.
  - 2) love of people for H.
- Laertes brushing of poisoned sword.



The Essence of Tragedy

Good

What is tragedy? I think it is truth and truth hurts. Tragedy is tremendous, overwhelming, it is conflict at its pitch, it is life.

On experiencing or observing tragedy, we feel with all our being, we are frightened, our hearts are full of pity. One night I read "People have the momentary experience of being, as it seems, surrounded by an incomprehensible almost intolerable mistiness of being, and delight and interest if only one could grasp it and enter into it." In tragedy in its very greatness is beautiful but pitiful, delightful but oppressive and interesting to the full. I think all tragic figures of the past and present are admirable - there is strength and conviction in their actions. Were not Napoleon and Joan of Arc wonderful figures of tragedy - is not the Duke of Windsor a living tragedy? These people are great - perhaps it is that quality which captures and stimulates our interest, be it



It thinks this is  
a little piece  
do you not rather  
mean something  
when you deny  
it?

in sympathy or in opposition.  
Tragedy should never be  
confused with sentiment. I  
loathe sentiment and all its  
connections - it is small and  
fertile.

Tragedy is a phase of life  
surrounds us. Although not  
always in contact with (it,)  
it can be sensed, seen,  
imagined. Every day while  
standing in the street, in  
the street-car, we see many  
a lined face spelling tragedy.  
A glance, a suggestion of fear,  
of sorrow, and there lies a story.  
A queer unconscious feeling rises  
in us crying "Act" - but we  
have not the imagination or  
courage to respond to the  
significance of the situation.  
Yet it is so close to us (and in  
that it appeals). It is the  
experience of every one of us.  
We constantly touch the fringe  
of great issues, great events,  
great tragedies, we catch a  
glimpse of the conflict, we,  
for good or ill take an unrelenting  
part in it, then the scene closes  
and we go on our way and  
know no more.

Do you  
mean  
this?



Tragedy in the theatre is intensely interesting. If portrayed sincerely, I think there is nothing more beautiful. Shakespeare was, of course, the greatest tragedian of all time. He expresses Aristotle's idea of tragedy in Henry VIII by the passage -

"I come no more to make you laugh; things now,

That bear a mighty and a serious brow,

Sad high and working, full of state and war,

Such noble scenes as draw the eye to flow,

Are here present."

[And again] What is more beautiful than the tragic love of Romeo and Juliet, what more horrible than Macbeth?

To-day - tragedy - no modern invention, can be seen.

I am reminded of two (such) tragedies I saw recently - one a movie - one a play. The

movie was "Mintzberg" based on the play by Maxwell Anderson.

It was modern - it was tragic - it was wonderful. The other was "Edna, his Wife", a series



of character sketches by  
Cornelia Otis Skinner. This is  
I think, called tragi-comedy -  
amplifying amusing and a little  
pitiful. The character introduced  
understood no whit of the tragedy  
gathering about her until it  
burst - it was life <sup>and</sup> it was  
death.

It has been said that  
religion is fading and what is  
to take its place when tragedy  
becomes too poignant to be  
endured? The answer must be  
sympathy - with joy and with  
sorrow. For tragedy is sometimes  
intermingled with comic strands.  
Tragi-comedy has been criticized  
for a lack of passion and for  
slowing the plot, and English  
tragi-comedy called "absurd"  
and "Bedlam". But I think a  
scene of mirth mixed with  
tragedy gives relief from the  
intensity of a powerful plot.  
It is a sort of reconciliation.

There is tragedy - universally  
understood and felt - life.

This is most vivid and suggestive.

The end is somewhat disappointing. We might  
have gathered up the argument a little more fully.





The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.